

A. M. M. GILLET et DELSART.

Deux Pièces EN FORME CANONIQUE

Pour
Hautbois, Violoncelle
et Piano
PAR



THÉODORE DUBOIS

Avec accompt de PIANO *
Prix: 7f50

Avec accompt de QUATUOR **
Partition d'orchestre Prix net: 2f
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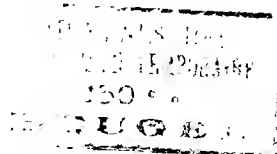
N.B. — Dans ces deux pièces, la partie supérieure pourrait être jouée aussi par un Violon,
une Flûte ou une Clarinette, l'inférieure par un Alto, une Clarinette ou un Basson.

PARIS
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DEUX PIÈCES EN FORME CANONIQUE

pour Hautbois, Violoncelle et Piano.⁽¹⁾

THÉODORE DUBOIS.

I

Adagio molto espressivo.

HAUTBOIS. *p*

VIOLONCELLE. *p*

PIANO. *p* *Sostenuto assai.*

Cre - - - - - seen - - - - - do. Dim.

Cre - - - - - seen - - - - - do. Dim.

Cre - - - - - seen - - - - - do. Dim.

Dim. p pp Poch^{mo} Cre - - - - - seen

pp Poch^{mo} Cre - - - - - seen

p pp Poch^{mo} Cre - - - - - seen

⁽¹⁾ Dans ces deux pièces, la partie supérieure pourrait être jouée aussi par un Violon, une Flûte ou une Clarinette, l'inférieure, par un Alto, une Clarinette ou un Basson.

First system of musical notation. The voice part (treble and bass staves) begins with a melodic line starting on a whole note 'do.' (C4) and moving stepwise. The piano accompaniment (grand staff) features a complex texture with many beamed sixteenth and thirty-second notes in the right hand, while the left hand plays a simpler harmonic accompaniment. Dynamics include *p* (piano) and *do.* (do).

Second system of musical notation. The voice part continues with the lyrics "Poco a poco cre - scen - do." The piano accompaniment maintains its intricate texture. Dynamics include *pp* (pianissimo) and *Poco a poco cre - scen - do.*

Third system of musical notation. The voice part concludes with the lyrics "Poco rit. - - -". The piano accompaniment features a *f* (forte) dynamic in the right hand and a *pp* (pianissimo) dynamic in the left hand. The system ends with a double bar line. Dynamics include *f*, *p*, *pp*, and *Poco rit.*

a Tempo.

ppp *Poch^{mo}* *Cre - scen - do.* *p*

ppp *Poch^{mo}* *Cre - scen - do.* *p*

a Tempo.

ppp *Poch^{mo}* *Cre - scen - do.* *p*

f *p* *Dim. sino al fine.*

f *p* *Dim. sino al fine.*

pp *ppp* *ppp*

Dim. sino al fine. *pp* *ppp*

ppp

pp

II

HAUTBOIS. *Allegretto grazioso.* *Court.* *p*

VIOLONCELLE. *Allegretto grazioso. 138 =* *Court.*

PIANO. *p* *Poco rit.* *Court.* *p*

p *Cre* *scen* *do.*

p *Cre* *scen* *do.*

p *Cre* *scen* *do.*

First system of musical notation. The vocal line (treble and bass staves) begins with a forte (*f*) dynamic and a *Dim.* (diminuendo) marking. The piano accompaniment (grand staff) also starts with a forte (*f*) dynamic and a *Dim.* marking. The key signature is two sharps (F# and C#).

Second system of musical notation. The vocal line features the lyrics "Poco a poco cre". The piano accompaniment includes the marking *Poco a poco cre*. The dynamics are *p* (piano) for the vocal line and *p* (piano) for the piano accompaniment.

Third system of musical notation. The vocal line features the lyrics "scen - do." and ends with a forte (*f*) dynamic. The piano accompaniment also features the lyrics "scen - do." and ends with a forte (*f*) dynamic.

Fourth system of musical notation. The vocal line features the lyrics "Dimi nu en" and ends with a *Poco rit^o* (poco ritardando) marking. The piano accompaniment also features the lyrics "Dimi nu en" and ends with a *Poco rit^o* marking. The dynamics are *p* (piano) for the vocal line and *p* (piano) for the piano accompaniment.

a Tempo.

do. *pp* *a Tempo.*

The first system of musical notation consists of three staves. The top staff is a vocal line in treble clef, starting with a whole note 'do.' followed by a melodic phrase. The middle staff is a vocal line in bass clef, also starting with a whole note 'do.' and a corresponding melodic phrase. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs), featuring a series of chords and moving lines. Dynamics include *pp* (pianissimo) and the tempo marking *a Tempo.*

Poco rit.

The second system continues the musical piece. The vocal lines and piano accompaniment are shown. The tempo marking *Poco rit.* (Poco ritardando) appears above the vocal staves. The piano accompaniment features complex chordal textures and moving bass lines.

a Tempo.

f Dim.

The third system of musical notation shows the continuation of the piece. The tempo marking *a Tempo.* is present. The piano accompaniment includes a section marked *f Dim.* (forte diminuendo), indicating a gradual decrease in volume. The vocal lines continue with their melodic development.

Poco rit.

p e pizz.

The fourth system is the final one on the page. It includes the tempo marking *Poco rit.* and the instruction *p e pizz.* (piano e pizzicato), which likely refers to the piano's playing style. The system concludes with a final chord and a double bar line.

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THÉODORE DUBOIS.

I

Adagio molto espressivo. 46 = 

HAUTBOIS.



HAUTBOIS.

p

Cre - - - seen - - - do.

Dim.

p *pp* *Poch.^{mo}* *cre - - - seen - - - do.* *p*

pp

Poco a poco *cre - - - seen - - - do.* *f*

Poco rit. - - - a Tempo.

p *pp* *ppp*

Poch.^{mo} *cre - - - seen - - - do.* *p*

f *p* *Dim. sino al fine.*

pp *ppp* *ppp*

II

Allegretto grazioso. 138=

HAUTOIS. *Piano.* *Court.* *Hautb.*

p *Poco rit.* *p*

p *Cre.*

f *Dim.* *seen* *do.*

p *Poco a poco*

f *Dimi* *nu* *en* *do.* *ere* *seen* *do.*

f *Poco rit.*

a Tempo. *do.* *pp*

Poco rit. *p*

a Tempo. *f*

Poco rit. *p* *pp* *Piano.*

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I

Adagio molto espressivo. 46 =

VOLONCELLE.

Hautb.

Vll^{on}

Cre - - - - - seen - - - - - do. *Dim.*

p *pp* *Poch^{mo}* *cre - - - - - seen -*

do. *p*

pp *Poco a poco* *cre - - - - - seen - do.*

f *p* *pp* *Poco rit - - - - - a Tempo.* *ppp*

Poch^{mo} *cre - - - - - seen - do.* *p*

f *p*

Dim. sino al fine. *pp* *ppp*

II

Allegretto grazioso. 138=

VIOLONCELLE.

Piano. *Court.* *Hautb.* *Vlle*

p *Poco rit.* *p* *p*

scen *do.* *f* *Dim.*

p *Poco a poco*

cre *scen* *do.*

f *Dimi* *nu* *en* *Poco rit^o.*

a Tempo. *do.* *pp*

Poco rit. *p*

a Tempo. *Hautb.* *Vlle* *f*

Piano. *Vlle* *p* *Poco rit.* *pp* *p e pizz.*